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## APPENDIX II.

### SYLLABUS OF PAPERS

PRESENTED AT THE

SEVENTH ANNUAL CONVENTION.

DODGE, DANIEL KILHAM: Rise of lexicography in Denmark; Danish dictionaries of the sixteenth and seventeenth centuries. Only the early Latin dictionaries included, as throwing light on the Danish language of that period, while the later ones of value merely to students of the Classics.—MS. collections of dictionaries from the eighteenth century (MATH, *et alii*) *Videnskab. Selskabs*. 'Ordbog,' relation of— to preceding.—MOLBECH'S 'Ordbog' and 'Glossarium.' KALKAR'S 'Ordbog.'—*Retskrivning* (Orthography) from RASK to GRUNDTVIG. Present struggle. *Den Litteraire Retskrivning*. Necessary for a compromise.—Technical dictionaries, including *Fremmedordbøger*. HOLST and L. MEYER. L. MEYER'S work especially considered. ALLIN'S position.—Dialect dictionaries, Importance of—MOLBECH—Present work in; KEILBERG, THORSEN *et alii*.—International dictionaries. First Danish-English dicts. LARSEN and ROSING. Danish-Swedish dictionaries.—Future work in Danish lexicography. An Etymological dictionary needed. Dialect work.

FRANCKE, KUNO: Importance of the didactic poetry of the Middle Ages. Its humanistic antipapal, democratic character.—Some Latin specimens of this poetry in Germany, in France, in England.—The 'Architrenius' of Jean de Anville.

GERBER, ADOLPH: Russian animal folk-lore; its general characteristics as compared with the Æsopian fables, Indian productions and the Mediæval animal epics of the West; Indian influences; Western influences.—Relations to the folk-lore of other Slavic and neighboring peoples.—Some peculiarities: The marriage of the fox and the cat; The terror inspired in larger animals by the cat; The frequency of associations of animals in houses and attempts of other animals to force an entrance.—MOSCHAROWSKI'S 'Reynard the Fox.'

FRAGMENT, CHAS. H.: Importance of an exact knowledge of the formation of vowel sounds.—Necessity of a more scientific method of determining tongue-positions.—The best system of vowel measurement.—The tongue-positions for some American vowels.—The difference between close and open vowels.

HUNT, TH. W.: Independent literary judgements, in a sense, dependent:  
a. On Literary Precedent; b. On History of Literary Opinion; c. On Literary Environment.—This conceded, Independent Judgments, demanded,  
a. By Self-Respect; b. By the increasing List of Open Questions; c. As a Protest against Mental and Literary Servility.

JOYNES, EDW. S.: The object will be to enforce the necessity of more and wider reading of the *literature*, as the chief factor in the culture to be derived from Modern Language Study. To this end it will be contended that some methods of study, now made prominent, should be subordinated, and others should be deferred for postgraduate, or university work.

KENT, CHARLES W.: The use of *ne* alone: (a) In Independent Sentences; (b) In Dependent Sentences.—Multiplied Negation.—Metrical Observations: (a) Elision; (b) Contraction; (c) Slurring; (d) Can *ne* (*non*) have the ictus? (e) Use of *ne* in construction of verse.

LEARNED, M. D.: Sources of the Saga of Walter of Aquitaine.—Relation of the 'Waltharius' of EKKEHARD, (a) To Walther von Spâne of the Nibelungenlied; (b) to Walther von Woskastein of the Wilkina saga; (c) to Walgiers of the Polish saga; (d) to Waldere of the A.-S. fragments.—Relation of the Walter-saga to the Dietrich-saga.—Interpretation of the saga.

MARCOU, PHILIPPE B.: Advantage of presenting the phonetic facts of a language in deductive order.—The strength of the tonic accent is the measure of the strength of the muscular effort exerted in speech.—Comparative strength of the tonic accent in Italian, Spanish and French.—Connection between the weakness of the tonic accent in French, and the French treatment of the Latin post-tonic syllables.—Some other phenomena in French phonetic change possibly deducible from the same cause.

MATZKE, JOHN E.: The orthography of *l̃* in Norman, Picard, Wallonian, Lorraine and Champagne documents.—The pronunciation of vowel+*l̃*, in these dialects. Does the *i* of *-ill* belong to the *l̃* or to the preceding vowel? —The rise of *z* as flexional sign (for *s*) after *l̃*. Dialectic differences play an important part here.

PRIMER, SYLVESTER: Early settlements in and about Fredericksburg, Va. [This includes an account of families and their descendants still living in and about Fredericksburg, Va.]—Extracts from original documents and writings of the Colony of Virginia, accompanied by phonetic transcription.—Tabular view of the vowel characters and their sounds of that period, as near as can be approximated at the present time.—Tabular view of the present vowel-characters and their sounds.—Remarks on the peculiarities in the pronunciation of Fredericksburg. The most important are: loss of *r* in words like *war*, *more*, etc.; the palatal *g*, etc., in *garden*, *cart* (*gjarden*, *kjart*); the (*ee*) in *care*, *there*, etc.

SCHELLING, FELIX E.: GASCOIGNE'S 'Certayne notes of Instruction.'—The Areopagus Club and Classic Metres in English Verse.—WEBBE and his Recognition of the New Poetry.—PUTTENHAM and subsequent Verse Critics.

SCHMIDT-WARTENBERG, H.: The manuscript of this Passion-play belongs to the collection of ex-President ANDREW D. WHITE, Ithaca, N.Y., who bought it from Sir FREDERIC MADDEN. The 3658 verses of the manuscript are distributed among three plays to be acted during Passion week—on Thursday, Friday and Easter Sunday. These plays were written and performed at Bozen, in the Tyrol, towards the end of the fifteenth century, and thus belong to the oldest cycle of Mediæval religious plays in this part of Europe. Although mentioned by Prof. W. H. CARPENTER in the Johns Hopkins University *Circulars*, 1882, this valuable manuscript has remained without further notice. When it shall have been published, it will prove indispensable for determining the relation of several other coeval plays which

are shortly to be edited in Europe, and will also throw light on the origin and development of the religious drama in that section of Germany to which it genetically belongs.

**TOLMAN, A. H.:** The relation of 'The Taming of *a* Shrew' to 'The Supposes,' a play translated from ARIOSTO by GASCOIGNE.—The relation of 'The Taming of *the* Shrew' to 'The Supposes.'—The relation of 'The Taming of the Shrew' to 'The Taming of a Shrew.'—The authorship of 'The Taming of a Shrew.'—The relation of SHAKESPEARE to 'The Taming of the Shrew' (TTS). Reasons are given for supposing that the following parts of TTS have SHAKESPEARE as their probable author.—Induction: Act. II, Sc. 1, 115-326; III, 2, 89-125; III, 2, 186-241; IV, Sc. 1; IV, 3; IV, 5; V, 2, 1-181. Reasons are given for considering the remaining parts of the play as probably non-Shakespearean.—Certain verbal correspondences between the non-Shakespearean parts of TTS and ROBERT GREENE'S 'Friar Bacon and Friar Bungay' are pointed out, and their possible bearing upon the question of authorship is discussed.

**WRIGHT, C. B.:** American phoneticians before 1800.—The scientific status of the times as shown by its philosophical journals.—Analysis of THORNTON'S 'Cadmus,' *Transactions of the American Philosophical Society*, vol. iii, pp. 262+. His arguments for spelling reform; their similarity to those of to-day. His universal alphabet and illustrative table. Personal and dialect peculiarities a standard with phoneticians.—Comparison of THORNTON'S vowel system with that of BELL.